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including the famous collection in the British Museum.

It is hoped that in the course of time an adequate descriptive catalogue will be is-

sued, which should greatly enhance the knowledge and enjoyment of the collection by students of Oriental art.

H. M.

NOTES

THE JACOB H. LAZARUS SCHOLARSHIP.—The sixth competition for the award of the Jacob H. Lazarus Scholarship for the Study of Mural Painting, established in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, will be held at the National Academy of Design, beginning Monday, May 15th. The successful competitor will begin his course in Rome on the first day of next October, and will hold the Scholarship for three years. Mr. George W. Breck, who was in 1896 the first winner of the Scholarship, has consented to take charge of the competition this year in the place of Mr. Frederic Crowninshield, now in Rome, who has hitherto conducted the competitions. Associated with Mr. Breck as a Committee in Charge are the following gentlemen: Messrs. Henry Bacon, Edwin H. Blashfield, Frederic Crowninshield, Daniel C. French, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, and Andrew T. Schwartz.

THE NEW CATALOGUE OF CERAMICS.—The entire collection of ceramics belonging to the Museum has now been catalogued in a recently published book, entitled *Catalogue of the Collection of Pottery, Porcelain, and Faience*, by Garrett Chatfield Pier, Assistant Curator of the Department of Decorative Arts. It is bound in paper and resembles in type and general make-up the *Catalogue of Casts* issued in June, 1910. It contains 425 pages descriptive of the 2,850 objects in the collection, and has 43 full-page illustrations showing over 70 of the objects described. The Introduction contains a brief but comprehensive history of the ceramic art, a statement of the character of the present Museum collection, its strength and its weakness, and

an explanation of the arrangement both of the catalogue and of the objects themselves. In the catalogue the chronological order has generally been followed. In some cases it has been laid aside, in order to keep certain important collections by themselves. The productions of the Far East are catalogued first, followed by those of the Near East, and, lastly, those of Europe from Byzantine to rococo. To quote from the Introduction on the arrangement of the objects themselves, "The major part of the collections will now be found in rooms or sections devoted to other objects of like provenance and epoch. And since lack of space forbids the exhibition of the entire ceramic collection, it is intended to change the objects from time to time." Objects exhibited will be numbered according to the catalogue. Thus, whatever portion of the collection may be exhibited at any one time, the catalogue will prove serviceable for that portion.

It certainly is fitting to name, in passing, a few generous donors whose gifts have formed the nucleus of the present collection of ceramics: Messrs. Samuel Colman, Charles Stewart Smith, Edward C. Moore, and W. B. Osgood Field, Rev. Alfred Duane Pell, and the late President of the Museum, Mr. Henry G. Marquand. Their large donations, augmented by many smaller gifts and by judicious purchases, have rendered possible the present collection of pottery, porcelain, and faience.

A GRINLING GIBBONS MIRROR.—A most remarkable piece of wood carving has recently been lent by Mr. Richard A. Canfield. This is a mirror frame attributed to Grinling Gibbons (1648-1721), who was, perhaps, the greatest carver England ever produced. He was closely associated with

Sir Christopher Wren, and with him executed some of the finest decorations in St. Paul's Cathedral, Windsor Castle, Kensington Palace, Hampton Court, and Trinity College, Cambridge.

The frame is richly carved with putti sporting among large scrolling leaves executed with the most marvelous skill. It differs from a similar piece in the Victoria and Albert Museum in the greater simplicity of its design and the more conventional arrangement of its motives, the former being more realistic in its treatment of the various fruits and flowers that crowd the design. The style shows a transition from the baroque to the easier lines of the early eighteenth century. While the richest baroque feeling is expressed in the bold outlines, the high relief, and the overcrowded arrangement of the leaves, still the delicate cutting of the thin leaves and scrolls, the sharp outlines of their indented edges, the rhythmic line of the composition, and its swinging movement are distinctly rococo in feeling.

The frame has been placed on the second floor of the Wing of Decorative Arts, in Gallery F 19, the room of English furniture

of the seventeenth century and the early eighteenth century, that has recently been rearranged.
W. R. V.

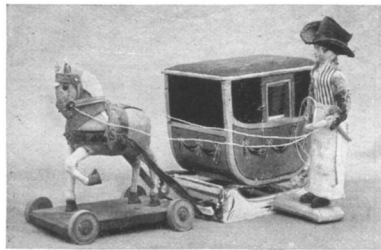
THE LIBRARY.—The additions to the Library during February were one hundred and eighty-two volumes, as follows: by purchase one hundred and twenty-two; by gift sixty.

The names of the donors are John Clinton Gray, Esq., Mr. George A. Hearn, Mr. Robert Hewitt, Mr. Michelangelo Jesurum, Messrs. F. Keppel & Company, Mr. E. Lefévre, Miss Florence N. Levy, Mr. J. Pierpont Morgan, Mr. P. F. Schofield, and Mr. Henry Walters.

One thousand and ten photographs have been added to the collection.

The number of readers during the month was five hundred and eighty-seven; in addition to these, seventy persons consulted the collection of photographs.

THE BANDS OF INDIAN ORNAMENT on page 73 are taken from the title-page of the great work on rugs, *Oriental Carpets*, edited by Sir Purdon Clarke and published by the Imperial Royal Commercial Museum of Vienna in 1892-1896.



CHILD'S TOY—ENGLISH, EARLY XIX CENTURY
BEQUEST OF MRS. MARIA P. JAMES